NAXOS
A Guided Tour of
The Romantic Era
Volume 7

SCHUMANN, ROBERT (1810–1856)

1 Symphony No. 1 in B flat major, Op. 38, 'Spring', I. Andante un poco maestro – Allegro molto vivace
2 Symphony No. 2 in C major, Op. 61, III. Adagio espressivo
3 Symphony No. 3 in E flat major, Op. 97, 'Rhenish', I. Lebhaft
4 Symphony No. 4 in D minor, Op. 120, IV. Langsam – Lebhaft
5 Overture, Scherzo and Finale, Op. 52, N/A
6 Konzertstück, Op. 86, I. Lebhaft
7 Romanzen und Balladen I, Op. 67, No. 1. Der König von Thule
8 Romanzen und Balladen II, Op. 75, No. 2. Im Walde
9 Romanzen und Balladen III, Op. 145, No. 4. John Anderson
10 Romanzen und Balladen IV, Op. 146, No. 1. Brautgesang
11 Liederkreis, Op. 24, Morgen steh' ich auf und frage
12 Liederkreis, Op. 24, Mit Myrten und Rosen
13 Dichterliebe, Op. 48, Die Rose, die Lilie, die Taube, die Sonne
14 Dichterliebe, Op. 48, Wenn ich in deine Augen seh'
15 Dichterliebe, Op. 48, Ich grolle nicht
16 Dichterliebe, Op. 48, Allnächtlich im Traume
17 12 Gedichte, Op. 35, No. 4. Erstes Grün
18 12 Gedichte, Op. 35, No. 8. Stille Liebe
19 Frauenliebe und -leben, Op. 42, No. 1. Seit ich ihn gesehen
20 Myrthen, Op. 25, No. 1. Widmung
21 Piano Concerto in A minor, Op. 54, I. Allegro affettuoso
22 Cello Concerto in A minor, Op. 129, I. Nicht zu schnell
23 String Quartet No. 1 in A minor, Op. 41, No. 1, I. Introduzione: Andante espressivo – Allegro
24 Piano Trio No. 1 in D minor, Op. 63, I. Mit Energie und Leidenschaft
25 Piano Trio No. 2 in F major, Op. 80, II. Mit innigem Ausdruck
26 Violin Sonata No. 1 in A minor, Op. 105, I. Mit leidenschaftlichem Ausdruck
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28 Violin Sonata No. 2 in D minor, Op. 121, IV. Bewegt
29 Fantasiestücke, Op. 73, I. Zart und mit Ausdruck
30 Märchenbilder, Op. 113 (arr. for cello and piano), III. Rasch
31 Märchenbilder, Op. 113 (arr. for cello and piano), IV. Langsam, mit melancholischem Ausdruck
32 5 Stücke im Volkston, Op. 102, III. Nicht schnell, mit viel Ton zu spielen
33 3 Romanzen, Op. 94, I. Nicht schnell
34 Piano Quintet in E flat major, Op. 44, I. Allegro brillante
35 Piano Quintet in E flat major, Op. 44, IV. Allegro, ma non troppo
36 Kinderszenen (Scenes of childhood), Op. 15, I. Von fremden Ländern und Menschen (Of Foreign Lands and People)
37 Kinderszenen (Scenes of childhood), Op. 15, VII. Träumerei (Dreaming)
38 Kinderszenen (Scenes of childhood), Op. 15, XIII. Der Dichter spricht (The Poet Speaks)
39 Carnaval, Op. 9, I. Préambule
40 Davidsbündlertänze, Op. 6, I. Lebhaft
41 8 Fantasiestücke, Op. 12, No. 1. Des Abends
42 Kreisleriana, Op. 16, I. Ausserst bewegt
43 Piano Sonata No. 1 in F sharp minor, Op. 11, I. Introduzione: Un poco adagio Allegro vivace
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45 Piano Sonata No. 3 in F minor, Op. 14, IV. Prestissimo possibile
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SCHUMANN, ROBERT (1810–1856)

Robert Schumann was born in Zwickau in 1810, the son of August Schumann, a bookseller, writer and publisher, and it was perhaps from his father that he acquired his interest and ability in literature as well as a tendency to nervous instability. He enjoyed a good general education before he persuaded his widowed mother, in 1831, to allow him to undertake serious study of the piano with Friedrich Wieck (1785–1873), whose favourite daughter Clara was later to become Schumann's wife. His ambitions as a pianist were thwarted by a weakness in the fingers of one hand, but the 1830s nevertheless brought a number of compositions for the instrument. The year of his marriage, 1840, was a year of song, followed by attempts in which his young wife encouraged him at more ambitious forms of orchestral composition. Settling first in Leipzig and then in Dresden, the Schumanns moved in 1850 to Düsseldorf, where Schumann had his first official appointment, as municipal director of music. In 1854 he had a serious mental breakdown, followed by two years in the asylum at Endenich before his death in 1856.

ORCHESTRAL MUSIC (Tracks 1-6)
Schumann completed four symphonies, after earlier unsuccessful attempts at the form. The first and best-known, written soon after his marriage and completed early in 1841, is known as 'Spring' and has a suggested programme. He also wrote a number of concert overtures.

CHORAL AND VOCAL MUSIC (Tracks 7-20)
Schumann wrote a number of part-songs for mixed voices, for women's voices and for men's voices, including four collections of *Romanzen und Balladen* and two of *Romanzen* for women's voices. His choral works with orchestra include *Scenes from Goethe's Faust, Das Paradies und die Peri,* based on Thomas Moore's poem *Lalla Rookh,* and *Requiem for Mignon*, based on Goethe's *Wilhelm Meister* novel. In his final years he wrote a Mass and a Requiem. The solo songs of Schumann offer a rich repertoire and are an important addition to the body of German Lieder. From these many settings mention may be made of the collections and song cycles *Myrthen*, Op. 25, *Liederkreis*, Op. 39, *Frauenliebe und -leben*, Op. 42 and *Dichterliebe*, Op. 48, all written in the Year of Song, 1840.

CONCERTOS (Tracks 21-22)
Schumann's only completed (but very famous) Piano Concerto was started in 1841 and finished in 1845. The Cello Concerto of 1850 was first performed four years after Schumann's death, while the 1853 Violin Concerto had to wait over 80 years before its first performance in 1937.

CHAMBER MUSIC (Tracks 23-35)
Schumann wrote three string quartets in 1842, a fertile period that also saw the composition of the Piano Quintet and a Piano Quartet. Other important chamber music by Schumann includes three piano trios, three violin sonatas, and a number of shorter character pieces that include the *Märchenbilder* for viola and piano, collections of *Phantasiestücke* with alternative instrumentation, the *Fünf Stücke im Volkston* for cello (or violin) and piano, and other short pieces generally suggesting a literary or otherwise extra-musical programme.

PIANO MUSIC (Tracks 36-47)
The piano music of Schumann, whether written for himself, for his wife, or, in later years, for his children, offers a wealth of material. His most famous works for piano include *Carnaval*—a series of short musical scenes with motifs derived from the letters of the town of Asch, the *Davidsbündlertänze* ('Dances of the League of David'), a reference to his imaginary league of friends of art against the surrounding Philistines, *Kreisleriana* and the *Album für die Jugend* ('Album for the Young').

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